



ROBERTS PROGRESSIVE METHOD

for the
UKULELE
and
UKULELE BANJO

*A Method for Self Instruction, or Teachers use.
With Simplified Chart Showing Entire Compass
of the Instrument.*

Price One Dollar

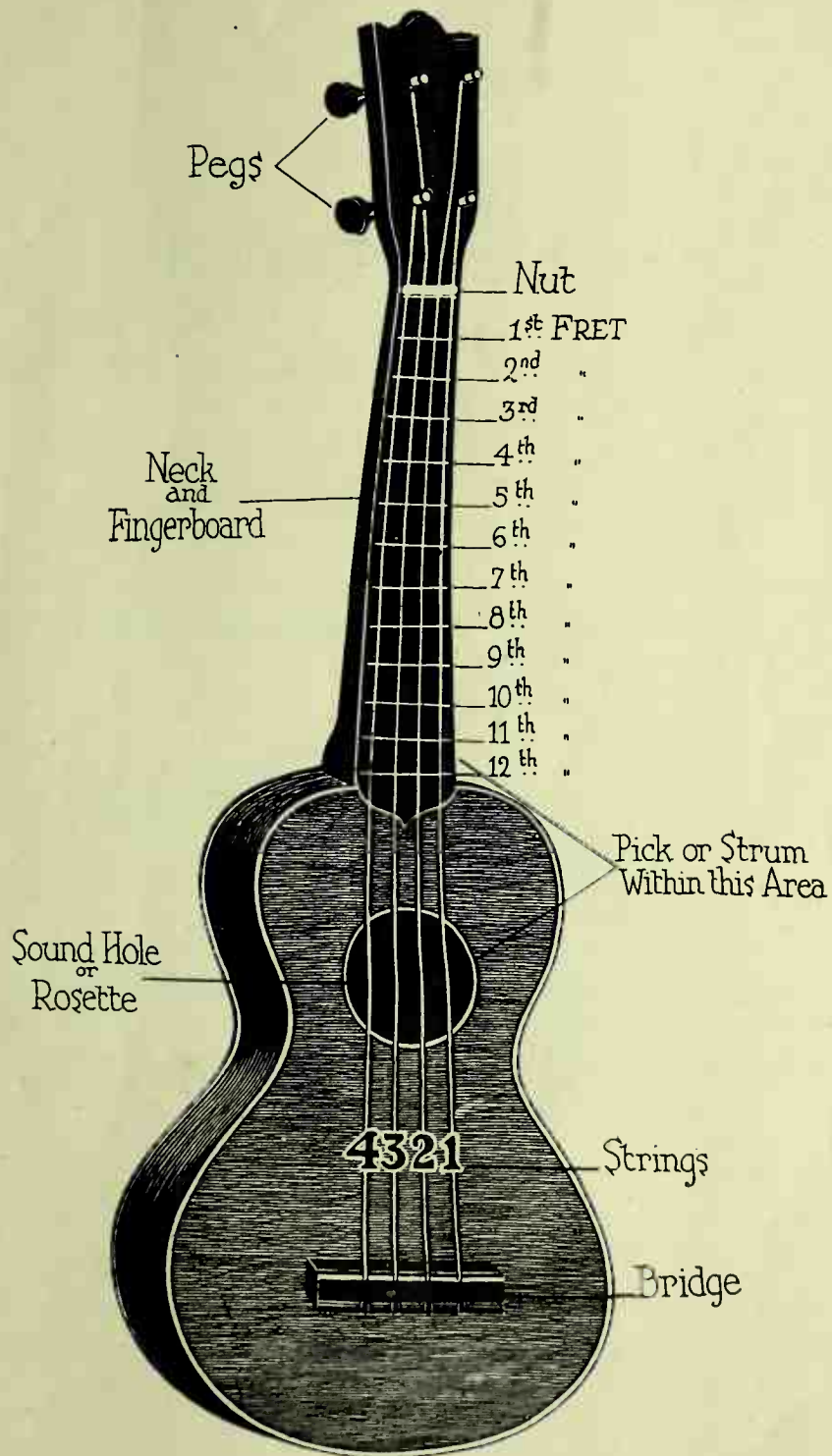
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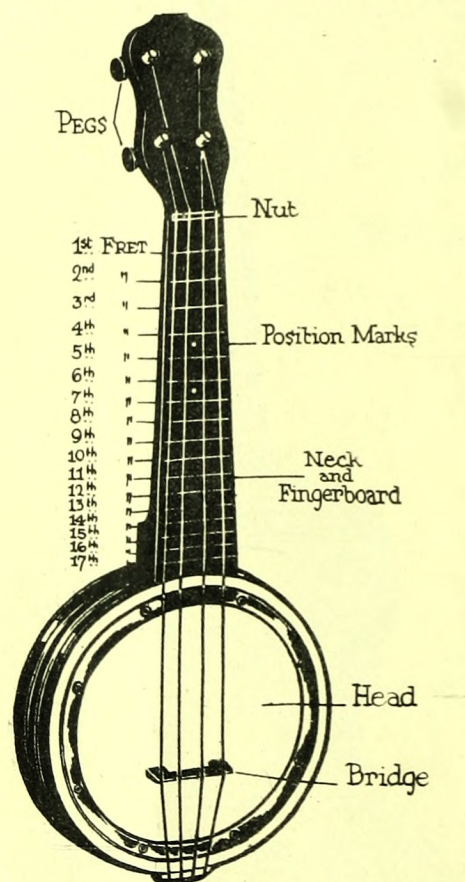
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The UKULELE



THE UKULELE - BANJO



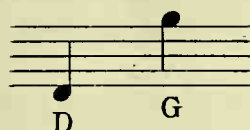
Rudiments of Music

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

The Staff and Notes



Immediately below and above the staff are the following two notes, D and G.




Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated— after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

Treble Clef

The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



The Time Value of the Notes and Rests

The value or duration of the notes and rests are represented by the following characters.

The Different Notes and Rests



Dotted Notes and Rests

The time value of any note or rest is increased one half when followed by a dot.

A second dot adds half the value of the first dot. Rests indicate silence.

Dotted Notes and Rests

and their equivalents



The Tie —, placed over or under two or more notes on the same degree, signifies that only the first is sounded and the others heard from its continued vibration: as in the above examples.

The Pause or Hold

Made thus \frown , when placed over notes or rests, denote that they are to be held beyond their regular time.

Examples of the Pause















Bars — Measure

Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.

Example



Table of the Relative Time Value of Notes

A Whole note	
equals	
Two Half notes	
or	
Four Quarters	
or	
Eight Eighths	
or	
16 Sixteenths	
or	
32 Thirty-seconds	
or	
64 Sixty-fourths	

Chromatic Signs

These are the Sharp (\sharp), Flat (\flat), Natural (\natural), Double Sharp (\times), and Double Flat ($\flat\flat$). A Sharp *raises* the pitch of a note a half step. A Flat *lowers* the pitch of a note a half step. A Natural cancels the effect of a previous sharp or flat.

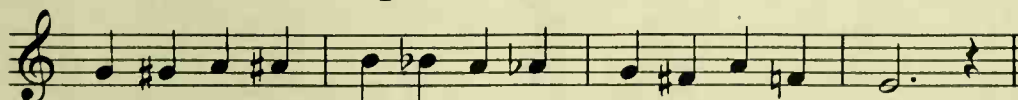
A half step is from one fret to the next.

Sharps or Flats placed at the beginning of the staff, immediately after the clef is called the signature and affects the pitch of all notes of the same name throughout a piece of music, unless temporarily changed by a different sign.

Accidentals

When any of the chromatic signs are placed before notes in the course of a piece of music, they are called accidentals, and affect all notes of the same name, in the same measure, unless contradicted by a different accidental, in which case, the effect of the first accidental ceases. The effect of accidentals do not extend beyond the measure in which they occur.

Examples of Accidentals




Double sharps and flats are used as accidentals only. A double sharp (\times), raises the pitch of a note a whole step. A double flat ($\flat\flat$) lowers the pitch of a note a whole step. When a double sharp is placed before a note that is already sharp, it raises its pitch another half step. A double flat placed before a note that is already flat, lowers its pitch another half step.

The Ukulele Fingerboard

Tune to the following notes on the piano



In this method A  is written below the staff. Tune the third string to "D" Then place the 3rd finger on the 4th fret, on the "D" string and tune the 2nd string in unison. This will give you "F#" Then stop the 2nd string at the 3rd fret and tune the 4th string in unison which will be "A" Place the 3rd finger on the 2nd string at the 5th fret and tune the first string so it will sound the same. This note will be "B."

4th 3rd 2nd 1st Strings

A	D	F#	B	Nut
B \flat A#	E \flat D#	G	C	1st Fret
B	E	A \flat G#	D \flat C#	2nd Fret
C	F	A	D	3rd Fret
D \flat C#	G \flat F#	B \flat A#	E \flat D#	4th Fret
D	G	B	E	5th Fret
E \flat D#	A \flat G#	C	F	6th Fret
E	A	D \flat C#	G \flat F#	7th Fret
F	B \flat A#	D	G	8th Fret
G \flat F#	B	E \flat D#	A \flat G#	9th Fret
G	C	E	A	10th Fret
A \flat G#	D \flat C#	F	B \flat A#	11th Fret
A	D	G \flat F#	B	12th Fret
B \flat A#	E \flat D#	G	C	13th Fret
	E	A \flat G#	D \flat C#	14th Fret
		A	D	15th Fret

For the first and fourth strings use a medium Violin "E" string. For the 2nd string use a small gauge Violin A string. For the 3rd string use a banjo 4th-silver wound on silk.

How To Hold The Ukulele or Ukulele-Banjo

The left arm should be thrown well forward, holding the neck of the instrument between the thumb and joint of the forefinger, the tip of the thumb resting on the side next to the A string near the first fret, with the forefinger on the side of the B string. The middle of the right forearm should press the back of the instrument to the body, holding it firmly so that it may be played either standing or sitting.

The Strokes (finger or Felt Pick)

The common strokes are made with the first or index finger, which must be perfectly limp. It must hang downward over the strings using the nail for the down stroke and the cushion for the up stroke. For "Felt Pick" style playing, hold the pick between the thumb and fingers, and play lightly with up and down strokes.

Exercise For Learning The Strokes



The Roll Strokes

The downward roll. A sharp quick flick of the strings with the fingernails and the cushion of the thumb will give the desired tone. It is essential that absolute flexibility of the wrist be attained, and the exercises which follow must be assiduously practiced to bring this about. The downward roll is made by striking the strings with the nails of the 4th, 3rd, 2nd and 1st fingers respectively and followed by the cushion of the thumb.

Downward Roll (indicated thus —)



The Fingering For Both hands Are As Follows

Left hand

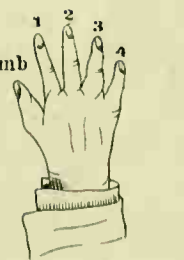
- 1 First or index finger
- 2 Second finger
- 3 Third finger
- 4 Fourth finger
- 0 Open string



LEFT HAND

Right hand

- ^ down stroke
- v up stroke
- downward roll
- ∪ upward roll
- × Thumb
- . First finger
- .. Second finger



RIGHT HAND

Further examples of the various Jazz and Fox trot strokes are shown in the latter part of this book.

Notes on the A or 4th string are written an octave lower to avoid confusion in reading.

4th string 3rd string 2nd string 1st string

Frets 0 2 3 0 2 3 1 3 0 1 3 5 6 8 10 12

A B C D E F G A B C D E F G A B

Principal Scale

D MAJOR (F and C sharp)

3rd string 2nd string 1st string

Frets 0 2 0 1 3 0 2 3 5 7 8 10 12

Chromatic Scale

A diagram of a guitar fretboard showing the positions of notes 0 through 12 on the four strings. The strings are labeled 4th, 3rd, 2nd, and 1st from left to right. The frets are numbered 0 to 12 below the strings. The notes are represented by black dots on the strings.

Fret	4th string	3rd string	2nd string	1st string
0				
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				

Exercise For Learning The Notes

In practicing this exercise, the pupil should refer to the above scale until all the notes are memorized.

Hawaiian Waltz

Two staves of musical notation for guitar, showing fret numbers below the notes. The first staff has a key signature of two sharps (F# and C#) and a 3/4 time signature. The notes and frets are: G4 (3), A4 (2), B4 (0), C5 (0), D5 (3), E5 (3), F#5 (3), G5 (2), A5 (2), B5 (2), C6 (2), D6 (3), E6 (3), F#6 (3), G6 (2), A6 (5), B6 (5), C7 (3), D7 (3), E7 (3). The second staff continues the melody: F#6 (3), G6 (0), A6 (0), B6 (0), C7 (2), D7 (3), E7 (3), F#7 (3), G7 (3), A7 (3), B7 (3), C8 (3), D8 (2), E8 (0), F#8 (3), G8 (1), A8 (3), B8 (2), C9 (3), D9 (2), E9 (3).

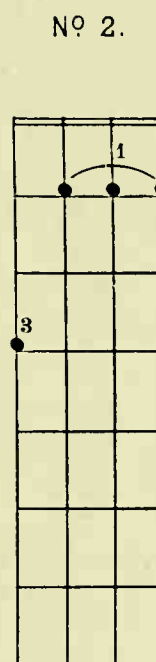
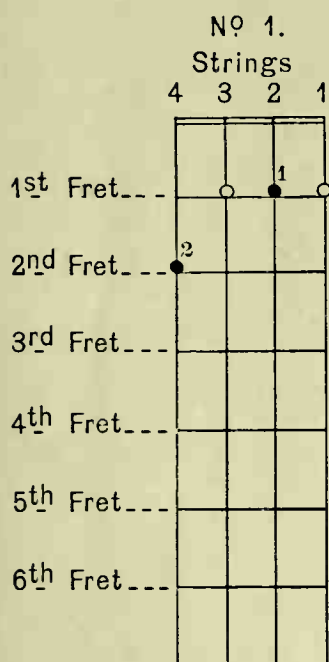
Chords in D

[illegible]

Explanation of the Diagram Chords

The four vertical lines represent the strings of the Ukulele, and the horizontal lines represent the first six frets of the finger-board.

The string on the right is termed the first, and is on the lower end of the finger-board when held in position for playing.



The black dot • indicates where the string is to be stopped, and the numbers indicate the fingers of the left hand. When a string is to be played open (without being touched with fingers of the left hand) the sign is thus o.

In illustration (number 1) the fourth string is stopped at the 2nd fret, using the 2nd finger. The 3rd string is played open, the 2nd string is stopped at the 1st fret, using the 1st finger, and the 1st string is played open. Always place the fingers behind the frets, not on them.

Illustration (number 2) shows the barre ••• in which one finger stops or presses two or more strings.

Example; The first, second and third strings are stopped by the first finger at the first fret. The fourth string is stopped by the third finger at the third fret.



Chords in D major

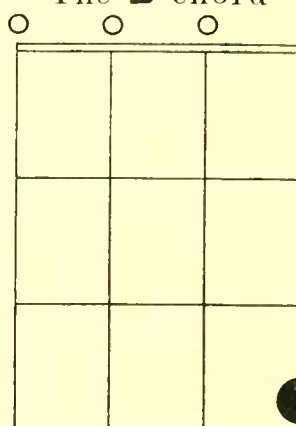
(Make every F and C sharp)

We begin with the chords in D, because they are the easiest to play. D, G, and A^{7th} are the names of the three Principal chords in this key.



D

The **D** chord



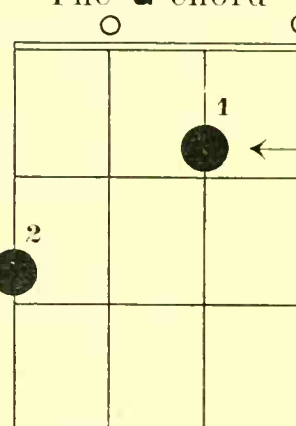
Strike all four strings

3 Place 3rd finger
← here



G

The **G** chord



Place 2nd finger here →

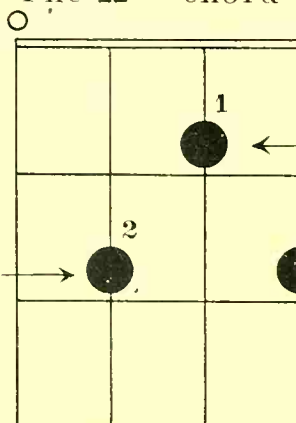
1 Place 1st finger
here

Strike all four strings



A^{7th}

The **A^{7th}** chord



2nd finger →

1st finger

3rd finger

Strike all four strings

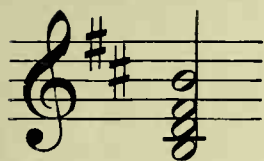
The student should master the above chords before trying the next.

“Don’t try to learn everything at once”

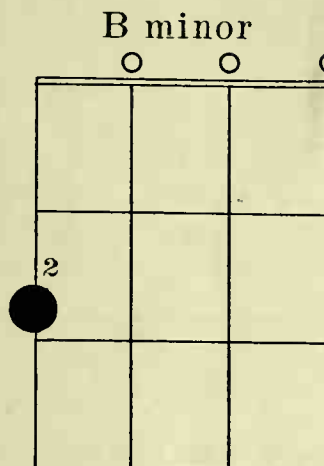
Chords in B minor (Relative to D major)

Make every F and C sharp

B minor



Place 2nd finger here



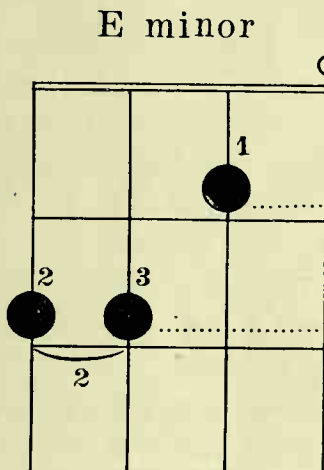
The 1st, 2nd, and 3rd strings are played open

strike all four strings

E minor



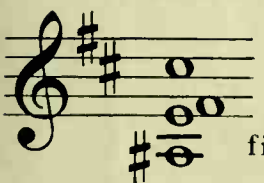
2nd finger



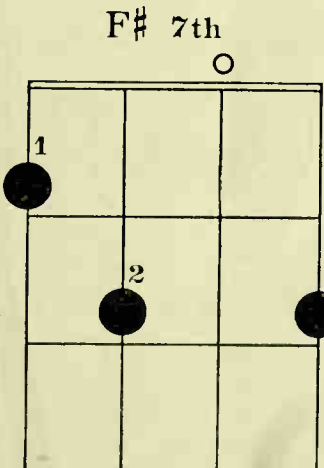
1st finger

3rd finger

F# 7th



2nd finger



3rd finger

While the following songs and accompaniments are intended for those who read music, they are so arranged as to be of equal value to those who perform entirely by ear.

This is made possible in the following manner; Each chord as it appears in these accompaniments, is not only written in its musical notation, but also labeled with its name or title — C, G, D, or whatever the chord may be. If the accompanist is in doubt as to how the chord is played, he need only refer to the pages on which is shown in simple diagram form, every chord correctly named.

Needless to say, the tune or air to these pieces, though written for the voice, may be carried by Violin, Mandolin, or any leading instrument.

Juanita

13

A letter under a chord gives the name of the chord to be played

Andante

1. Soft o'er the foun-tain, Ling-'ring falls the south-ern moon;
2. When in thy dream-ing, Moons like these shali shine a - gain,

Far o'er the moun-tain, Breaks the day too soon! In thy dark eye's
And day-light beam ing, Prove thy dreams are vain, Wilt thou not re -

splen-dor, Where the warm light loves to dwell, Wea-ry looks, yet ten-der,
lent - ing, For thine ab - sent lov - er sigh, In thy heart con-sent-ing

Speak their fond fare - well! Ni - ta! Jua - ni - ta! Ask thy soul if
To a pray'r gone by? Ni - ta! Jua - ni - ta! Let me lin - ger

we should part! Ni - ta! Jua - ni - ta! Lean thou on my heart.
by thy side! Ni - ta! Jua - ni - ta! Be my own fair bride!

D A7th A7th D

D A7th A7th D D

G A7th D D G

A7th D D A7th A7th

D D A7th A7th D

Maui Girl

Arr. by Kamiki

I love a pret - ty Ma - ui Girl, — She lives at

Wai - ka - pu. With ros - y cheeks, and

pearl - y teeth, And love - ly nut - brown hair. — Her

waist is so — slen - der, And her opu so

D D D D D

E min. E min. A 7th A 7th

A 7th A 7th A 7th A 7th D D

D D D D D

much nui nui, _____ And of all the wa - hine I

G G A 7th A 7th

ev - er did meet, Sweet Ma - ri - a beats them all. _____

A 7th A 7th A 7th A 7th D D

CHORUS

My love to you au hi ki no, Your love with

D D A 7th A 7th A 7th

me _____ pe la no, Don't tell ma - ma Lu - la Lu - la,

A 7th D D D D

She'll tell pa - pa Wu - la Wu - la, A - lo - ha fare-well to thee. _____

G G A 7th A 7th D D

Chords in G major

Make every F sharp

G
Chord

1st finger

2nd finger

Strike all four strings

C
Chord

This Chord is quite difficult to make, and requires considerable practice

Place 1st finger over both strings

2nd finger

3rd finger

D^{7th}

1st finger

Strike all four strings

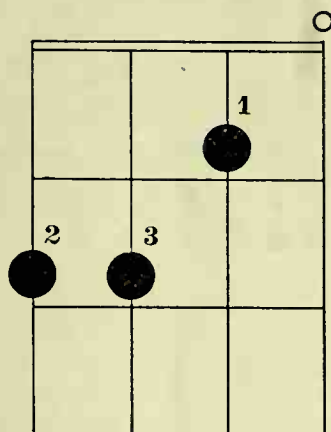
Chords in E minor (Relative to G major)

Make every F sharp

E minor

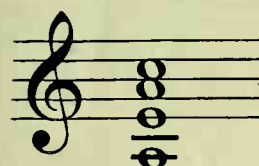


E minor

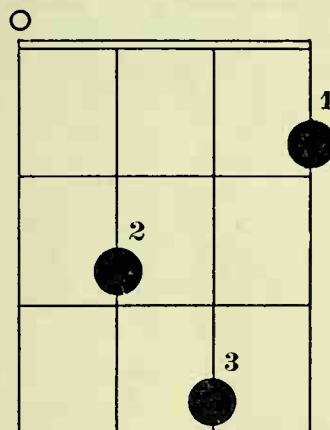


Strike all four strings

A minor

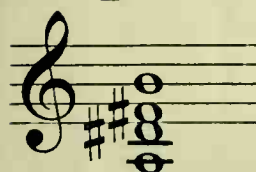


A minor

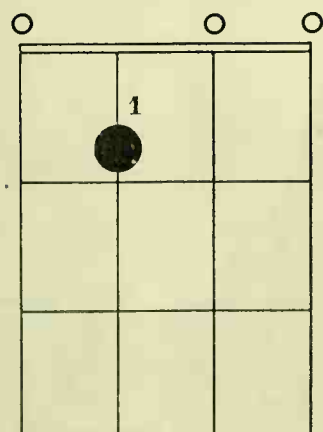


Strike all four strings

B 7th



B 7th



Strike all four strings

Jingle Bells

1. Dash - ing thro' the snow, In a one - horse o - pen sleigh;
2. A day or two a - go I thought I'd take a ride; And

G G C

O'er the fields we go, Laugh - ing all the way;
soon Miss Fan - nie Bright Was seat - ed by my side. The

C D7th D7th G

Bells on bob - tail ring, Mak - ing spir - its bright; What
horse was lean and lank; Mis - for - tune seem'd his lot; He

G G C

fun it is to ride and sing A sleigh - ing song to - night!
got in - to a drift - ed bank, And we, we get up - sot.

C D7th D7th G

CHORUS

Jin - gle, bells! jin - gle, bells! Jin - gle all the way!

G G

Oh! what fun it is to ride In a one-horse o - pen sleigh!

A min. G A 7th D 7th

Jin - gle, bells! jin - gle, bells! Jin - gle all the way!

G G G G

Oh! what fun it is to ride In a one-horse o - pen sleigh!

A min. G D 7th G G

Then You'll Remember Me

BALFE

Arr. by Kamiki

Andante cantabile

1. When oth - er lips and oth - er hearts Their tales of love shall
 2. When cold-ness of de - ceit shall slight The beau - ty now they

tell, In lan - guage whose ex - cess im - parts The pow'r they feel so
 prize, And deem it but a fad - ed light Which beams with - in your

well, There may, per - haps, in such a scene Some rec - ol - lec - tion
 eyes; When hol - low hearts shall wear a mask 'Twill break your own to

be Of days that have as hap - py been, And you'll re - mem - ber
 see: In such a mo - ment I but ask, That you'll re - mem - ber

me, And you'll re - mem - ber, you'll re - mem - ber me.
 me, And you'll re - mem - ber, you'll re - mem - ber me.

Chords: D7th, G, C, D7th, G, D7th, D7th, G, A7th, D7th, D7th, G, B, E min., B, D7th, D7th, G, C, D7th, B diminished, G, D7th, G, C min. G

Auld Lang Syne

21

1. Should auld ac - quaint - ance be for - got, And nev - er brought to
 2. We twa ha'e ran a - boot the braes, And pu'd the gow - ans
 3. We twa ha'e sport - ed i' the burn Frae morn - in' sun till
 4. And here's a hand, my trust - y frien', And gie's a hand o'

G D7th B7th E minor G

mind? Should auld ac - quaint - ance be for - got, And days of auld lang syne?
 fine, We've wan - der'd mony a wea - ry foot Sin' auld — lang — syne.
 dine, But seas be - tween us braid ha'e roared Sin' auld — lang — syne.
 thine; We'll tak a cup o' kind - ness yet, For auld — lang — syne.

C G D7th B7th E minor C D7th G

For auld — lang — syne, my dear, For auld — lang —

G D7th G

syne, We'll tak' a cup o' kind - ness yet, For auld — lang — syne.

C G D7th B7th E minor C D7th G

Chords in C major

Diagram showing the musical notation and guitar fretboard diagrams for the C major chords: C, F, G7th, and C.

The musical notation shows the chords on a treble clef staff. The guitar fretboard diagrams show the fingerings for each chord:

- C major:** Fretboard diagram shows the 1st fret on the 2nd and 3rd strings, the 3rd fret on the 4th string, and the 5th fret on the 5th string. The 1st string is open.
- F major:** Fretboard diagram shows the 1st fret on the 1st, 2nd, and 3rd strings, and the 3rd fret on the 4th string. The 5th string is open.
- G7th:** Fretboard diagram shows the 3rd fret on the 1st, 2nd, and 3rd strings, and the 5th fret on the 4th string. The 5th string is open.
- C major:** Fretboard diagram shows the 1st fret on the 2nd and 3rd strings, the 3rd fret on the 4th string, and the 5th fret on the 5th string. The 1st string is open.

Chords in A minor

Diagram showing the musical notation and guitar fretboard diagrams for the A minor chords: A minor, D minor, E7th, and A minor.

The musical notation shows the chords on a treble clef staff. The guitar fretboard diagrams show the fingerings for each chord:

- A minor:** Fretboard diagram shows the 1st fret on the 2nd and 3rd strings, the 3rd fret on the 4th string, and the 5th fret on the 5th string. The 1st string is open.
- D minor:** Fretboard diagram shows the 1st fret on the 1st, 2nd, and 3rd strings, and the 3rd fret on the 4th string. The 5th string is open.
- E7th:** Fretboard diagram shows the 3rd fret on the 1st, 2nd, and 3rd strings, and the 5th fret on the 4th string. The 5th string is open.
- A minor:** Fretboard diagram shows the 1st fret on the 2nd and 3rd strings, the 3rd fret on the 4th string, and the 5th fret on the 5th string. The 1st string is open.

The Quilting Party

23

Andante

1. In the sky the bright stars glit - tered On the
 2. On my arm a soft hand rest - ed, Rest - ed
 3. On my lips a whis - per tremb - led, Tremb led
 4. On my life new hopes were dawn - ing, And those

bank the pale moon shone; And 'twas from Aunt Di - nah's
 light as o - cean foam; And 'twas from Aunt Di - nah's
 'till it dared to come; And 'twas from Aunt Di - nah's
 hopes have lived and grown; And 'twas from Aunt Di - nah's

quilt - ing par - ty, I was see - ing Nel - lie home.
 quilt - ing par - ty, I was see - ing Nel - lie home.
 quilt - ing par - ty, I was see - ing Nel - lie home.
 quilt - ing par - ty, I was see - ing Nel - lie home.

CHORUS

I was see - ing Nel - lie home, — I was see - ing Nel - lie home; And 'twas

from Aunt Di - nah's quilt - ing par - ty, I was see - ing Nel - lie home. —

Annie Laurie

Arr. by Kamiki

1. Max - wel - ton braes are bon - nie, Where ear - ly fa's the
 2. Her brow is like the snaw-drift, Her throat is like the
 3. Like dew on th'gow - an ly - ing Is th' fa'o her fai - ry

dew; And 'twas there that An - nie Lau - rie Gave
 swan; Her face it is the fair - est That
 feet; And like winds in sum - mer sigh - ing, Her

me her prom - ise true; Gave me her prom - ise
 e'er the sun shone on; That e'er the sun shone
 voice is low and sweet; Her voice is low and

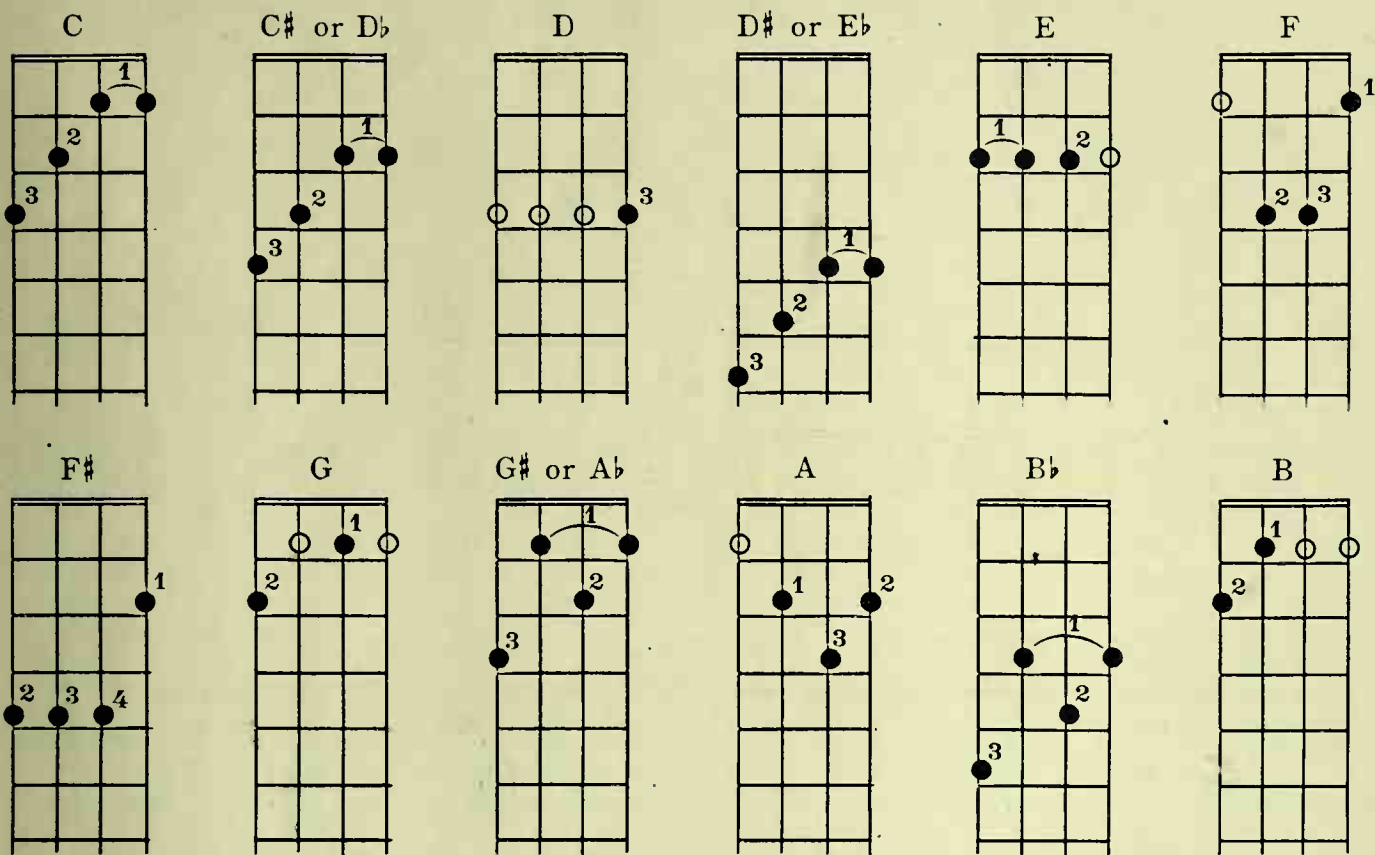
true, Which ne'er for-got will be, And for
 on, And dark blue is her e'e, And for
 sweet, And she's a' the world to me, And for

bon - nie An - nie Lau - rie, I'd lay me down and dee.
 bon - nie An - nie Lau - rie, I'd lay me down and dee.
 bon - nie An - nie Lau - rie, I'd lay me down and dee.

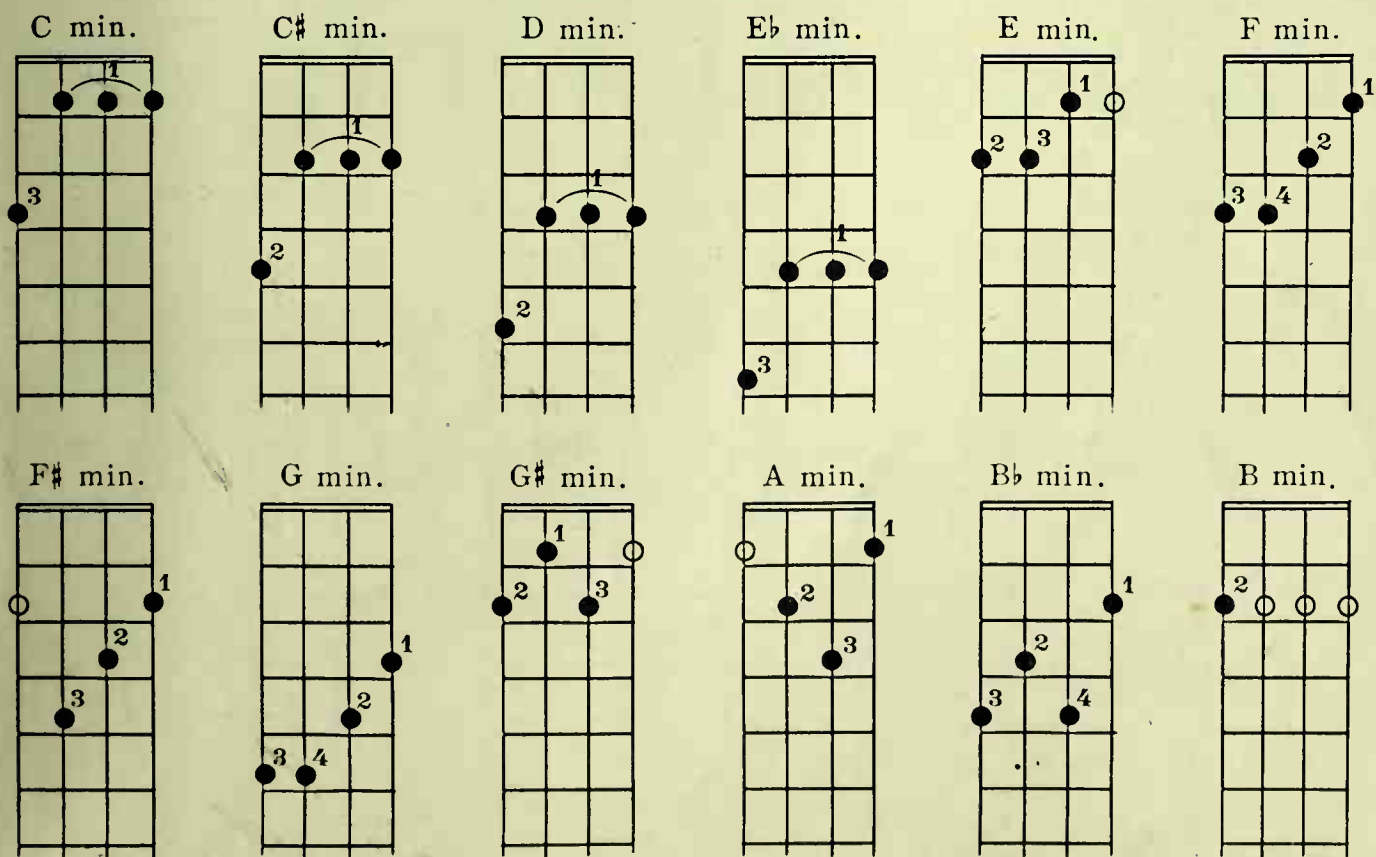
C F C D7th G7th C F C C C G7th C D7th E G7th F C D7th G7th C

Major Chords

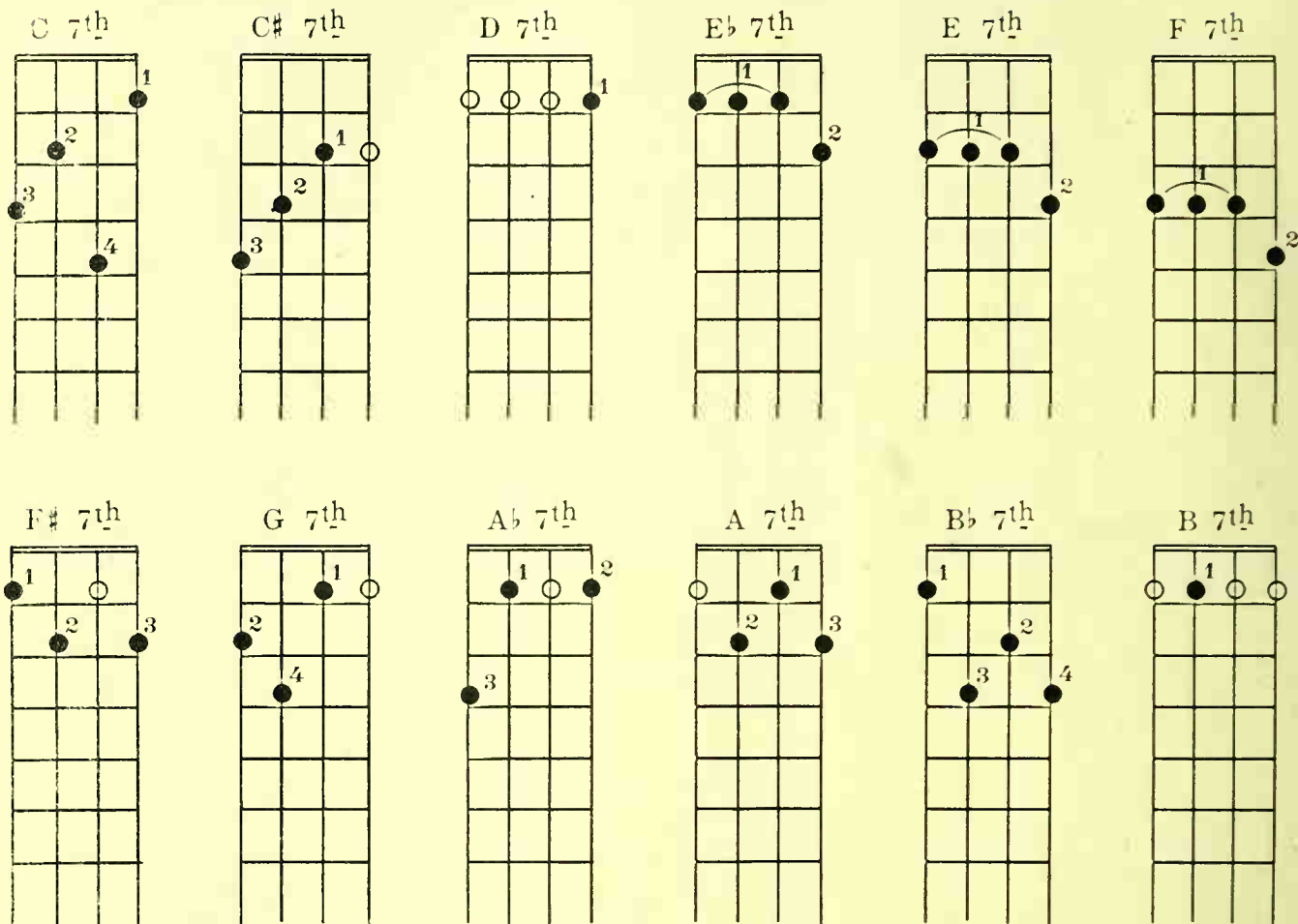
25



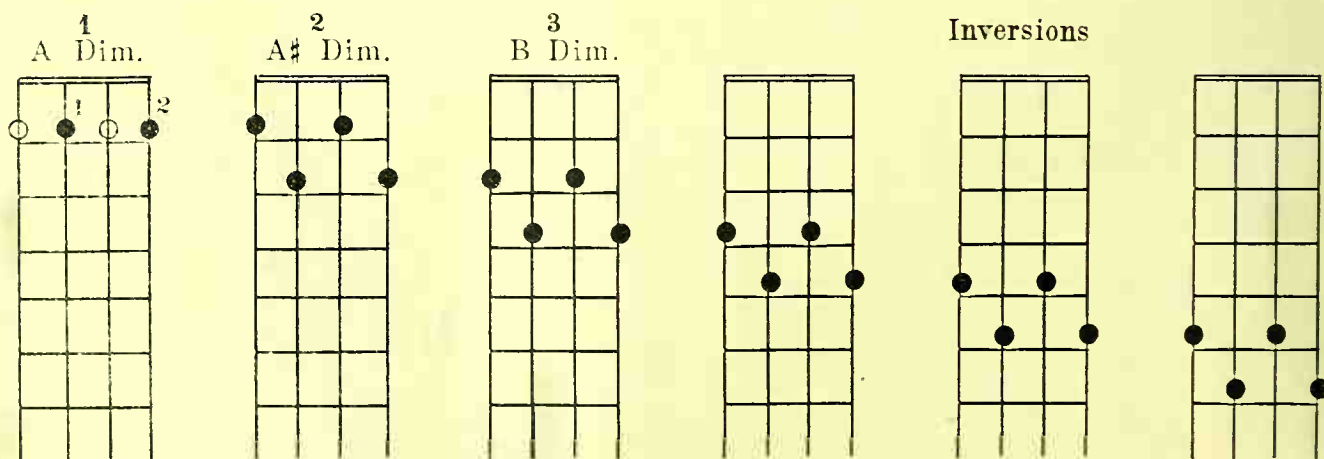
Minor Chords



Seventh Chords

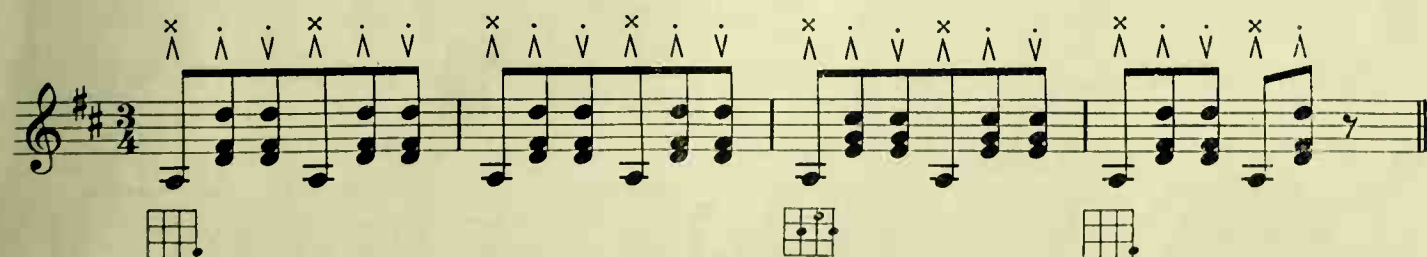
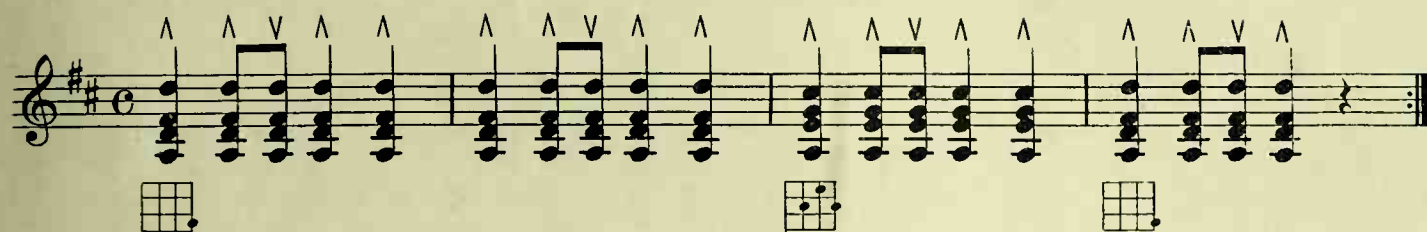


Diminished Chords



Various Strokes

for felt pick or finger style playing



My Old Kentucky Home

FOSTER
Arr. by Kamiki

Moderato

VOICE

1. The sun shines bright in the
2. They hunt no more for the
3. The head must bow and the

UKULELE

G G G7th

old Ken-tuck-y home, 'Tis sum-mer, the darkies are gay; The
pos-sum and the coon On the mead-ow, the hill and the shore; They
back will have to bend, Wher - ev - er the dark-y may go; A

C G G A7th D7th

corn-top's ripe and the mead-ows in the bloom, While the birds make mu-sic all the
sing no more by the glim-mer of the moon, On the bench by the old cab-in
few more days and the trou-ble all will end, In the fields where the su-gar-canes

G G G7th C G G D7th

day; The young folks roll on the lit-tle cab-in floor, All
door; The day goes by like a shad-ow o'er the heart, With
grow; A few more days for to tote the hea-vy load, No

G G G G7th C G

mer-ry, all hap-py and bright,
 sor-row where all was de-light,
 mat-ter, 'twill nev-er be light,

By'n-by "Hard Times" comes a -
 The time has come when the
 A few more days will we

G A7th D7th G G G7th

knock-ing at the door, Then my old Ken-tuck-y home good-night.
 dark ies have to part, Then my old Ken-tuck-y home good-night.
 tot-ter on the road, Then my old Ken-tuck-y home good-night.

C G G C A7th D7th G C G

CHORUS

Weep no more, my la-dy, Oh,

G C G G G7th

weep no more to-day; We will sing one song for the

C C G G G

old Ken-tuck-y home, For the old Ken-tuck-y home far a-way.

C G G C A7th D7th G

Old Folks At Home

(SUWANEE RIVER)

STEPHEN C. FOSTER

Arr. by Kamiki

UKULELE



VOICE

'Way down up - on the Suwa - nee Riv - er,
One lit - tle hut a - mong the bush - es,

D A 7th D G

Far, far a - way, There's where my heart is
One that I love, Still sad - ly to my

D D E 7th A 7th D A 7th

turn - ing ev - er, There's where the old folks stay.
mem - 'ry rush - es, No mat - ter where I rove.

D G D A 7th D

All up and down the whole cre - a - tion,
When shall I see the bees a - hum - ming,

D A 7th D G

Sad - ly I roam, Still long-ing for the
All 'round the comb, When shall I hear the

D D E 7th A 7th D A 7th

old plan - ta - tion, And for the old folks at home.
ban - jo thrumming, Down in my good old home.

D G D A 7th D G min. D

CHORUS

All the world am dark and drear - y,

A 7th D

Ev - 'ry where I roam, O dark-ies how my

G D A 7th D A 7th

heart grows wea - ry, Far from the old folks at home.

D G B dim. D A 7th D G min. D

My Bonnie

1. My Bon-nie lies o-ver the o - cean, — My Bon-nie lies o-ver the
 2. Last night as I lay on my pil-low, — Last night as I lay on my
 3. Oh, blow, ye winds, o-ver the o - cean, — And blow, ye winds, o-ver the

C F C C C D7th

sea; My Bon-nie lies o-ver the o - cean, — Oh,
 bed; Last night as I lay on my pil-low, — I
 sea; Oh, blow, ye winds, o-ver the o - cean, — And

G7th G7th C F C C

CHORUS

bring back my Bon-nie to me. — Bring back,
 dreamt that my Bon-nie was dead. — Bring back,
 bring back my Bon-nie to me. — Bring back,

F G7th C C C C

bring back, Bring back my Bon-nie to me, to me; Bring

F F G7th G7th C G7th C C

back, bring back, Oh! bring back my Bon-nie to me. —

C F D7th G7th G7th C F C

